

PANTERA

COWBOYS FROM HELL



PARENTAL
ADVISORY
EXPLICIT LYRICS



PANTERA

COWBOYS FROM HELL

Special thanks to Nick Bowcott and Kim Zide Davis.



Alfred Publishing Co., Inc.
16320 Roscoe Blvd., Suite 100
P.O. Box 10003
Van Nuys, CA 91410-0003
alfred.com

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ISBN-10: 0-7390-4260-2
ISBN-13: 978-0-7390-4260-1

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Figure 2

N.C.
f (w/dist.)

T
A
B

His use of major and minor diads (two-note chords) is also inspired. The verse riff of "The Sleep" (Figure 3) and the pre-chorus of "Message in Blood" are both great examples of this trait in action.

Figure 3

N.C.
f (w/dist.)
P.M. throughout

C B C F#m

T
A
B

Perhaps Dime's most brilliant rhythm playing gift, though, was his innate ability to make a motif based on a single note both memorable and immediately recognizable. The syncopated, single-note intro riff to "Psycho Holiday" (Figure 4) is a great example of this trait in action—creating a hypnotic rhythmic pulse.

Figure 4

(F# - F#)
F#

f (w/dist.)
P.M.

T
A
B

"A lot of Pantera's riffs are tight-assed power grooves like this," he once told me. "In a way, I'm kind of a percussionist when it comes to picking, because a lot of my rhythmic patterns are almost drum patterns...like the beginning of "Psycho Holiday." Only one note (F) is being hit but, you know exactly what the song is thanks to the rhythmic pattern being pounded out."

The Art of Shredding

This entire book could easily be dedicated to the dissection of Dime's lead-playing brilliance! While processing the chops to blaze at the speed of light, like many of his heroes—including Edward Van Halen, Randy Rhoads, Ace Frehley, and Billy Gibbons—Dime instinctively knew when to slow it down and let a handful of well-chosen, well-placed notes do the talking. His restrained, yet remarkably musical openings to his solos in "Cowboys from Hell" and "Cemetery Gates" illustrate this ability to the tee. *"I hate guys who play fast leads all the time just because they can,"* Dime once remarked. *"C'mon, slow down and play some notes that count, dude. Hell, I'll take one note over a million any day! Play that one note with heart, feel, and guts, and then let that sucker sing, just like Billy Gibbons does. Hey, don't get me wrong, I love wailing out leads as much as the next guy BUT only if it complements the track. To me, playing what works best for the song is much more impressive than trying to impress other guitarists by jerking off all over the neck or showing off your new three-handed guitar technique. Tone and feel are much more important."*

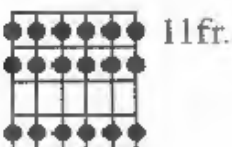
When Dime feels the time is right to shred though, boy, does he, and "Cowboys from Hell" is a great showcase of his remarkable abilities in this area. His use of wide stretches and legato (hammer-ons and pull-offs) to create lightning-fast runs while flowing like fluid is world class, as is his note choice, deft use of pinch-harmonics, and superbly controlled, emotive employment of wide bends and vibrato. The inspiration for the wide, fretboard-hand stretches he often does came from Eddie Van Halen: *"I kept seeing pictures in Guitar World of him doing big-assed, left-hand finger stretches, and that inspired me to start dicking around with wide-stretch ideas of my own. Another thing I learned from studying those pictures was the importance of my little finger. It's there, so use it—it definitely gives you more reach."*

Another trademark Van Halen trait Dime uses to great effect are symmetrical runs, namely employing the same exact fingering pattern on each string during a run. Figure 5, a run similar to one used near the start of his "Cowboys from Hell" solo, is a perfect illustration of this idea in action. Figure 6 shows a fretboard diagram of the symmetrical fingering used in this lick.

Figure 5



Figure 6



I'll let Dime explain how he came up with the above: *"How I came up with this ascending passage was real simple. I was messing around with a wide-stretch lick on the low E string [marked as 'initial lick' in Figure 5] and figured, hey, let's see what happens if I take this pattern right across the neck and end on the high E string. I tried it, it sounded cool as shit, and so I used it in my 'Cowboys...' lead. I have absolutely no clue what's happening scale-wise—to me it's just a ripping E minor run that works. I'm into futzing around with symmetrical runs in a major way."*

Harmonic Screams

Perhaps one of Dime's most celebrated techniques is his penchant for using his whammy bar to make natural harmonics literally scream. The first time most of the world heard this was at the end of "Cemetery Gates," where Dime used this technique to duplicate vocalist Phil Anselmo's emotional screams with uncanny accuracy. How does he do this? Once again, I'll let Dime explain: *"I stumbled upon harmonic squeals when I was fucking around one day. A lot of people think I use a harmonizer or a [Digitech] Whammy pedal to do them, but I don't: all I use is my bar and some natural harmonics. To make a harmonic scream, I first dump my Floyd Rose [locking whammy bar system] real quick, hit a harmonic with my left hand while the string is still flapping, and then use the bar to pull it up to the pitch I want. If this sounds complex to you, don't skitz...it's actually a pretty simple thing to do once you've got the technique down. Here's the idea broken down into four easy steps:*

Step 1: Flick the string you want to hit the harmonic on with your left (fretboard) hand.

Step 2: Dump the bar down.

Step 3: Lightly tap the harmonic you want with a left-hand finger.

Step 4: Let the whammy bar come back up real smoothly—so the harmonic squeals like a pig!”

This said, to make matters a little more complex...

1. Dime often does this with those hard-to-hit harmonics that reside between the frets—like the one that can be found about $\frac{1}{4}$ of the way between the second and third frets on the G string. It's hard to find and needs a lot of distortion to coax out, but when you catch it right, boy does it squeal beautifully! A perfect way to get used to locating those “in-between the frets” harmonics is to master the intro to “Heresy” (Figure 7), which is 100 percent constructed from natural harmonics and includes two of those hard-to-hit ones.

Figure 7

N.C.

f (w/dist.)
harm. —

TAB

5 5 4 4 4 4 3 3 3 0 3 2.75 2.75 2.75 2.25 2.25 2.25 2 3

(harm.) —

TAB

5 4 4 4 4 4 3 3 3 0 3 0.25 0.25 0.25 0.25 0.05 0.05 0.05 0.05 0

2. Dime often pulls harmonics past their regular pitch—a move that requires fine control over the whammy bar and also calls on you to use your ears as well as your hands to hit the note(s) you're aiming for. To help control this with precision, here's what Darrell does: *"I've found that with the bar aiming towards the back of the guitar [Photo A], I can more accurately get to the note I'm aiming for because I have to push the bar down to get there—think about it! But whenever I'm aiming for a gut-wrenching squeal, I go for it with the bar facing the front [Photo B]. There's a different feel to both, so experiment and find which works best for you. Backward or forward? The choice is yours."*

Photo A



Photo B



The book you are holding was painstakingly and meticulously transcribed by one of the industry's finest and most respective purveyors of this art—Danny Begelman. That said, guitar playing is a deeply personal thing, and the interpretation of another player's work is, and will always be subjective—unless the artist whose work is under the microscope is intimately involved in the process. And, as we all know, sadly that wasn't possible in this case, as Dime is regrettably no longer with us...I know for a fact that if he was, though, he would've poured over every single note! So, while Danny's incredible work serves as the ultimate road map, if you hear something differently or feel more comfortable playing the same notes in a different place on the neck, then go for it! As Dime once said, *"...remember, it's all good, everything goes and there ain't no rules or boundaries. So get off! Tear it a new ass, tear it hard, rip gaping holes in it! Make tracks, leave marks!"*

R.I.P. Dime. Your music, mayhem, mirth, memory and inspiration live on...and always will.

Nick "Hitchcock" Bowcott, July 2007

THE ART OF SHREDDING

Moderately ♩ = 140

Words and Music by
VINCENT PAUL ABBOTT, DARRELL LANCE ABBOTT,
REX ROBERT BROWN and PHILIP HANSEN ANSELMO

Intro:

Drums

F5
Bass Gtr.

Bass gtr. cont. simile

F5 E5 Eb5

Elec. Gtr. 1 (w/dist.)

F5

E5 Eb5

P.M. --

P.M. --

pick slide

F5

E5 Eb5

P.M. --

F5

E5 Eb5

P.M. --

15^{ma}

Elec. Gtr. 2 (w/dist.)

harm.

21

11 F#5

P.M. --

A.H. --

P.M. --

15 B5

P.M. throughout

19 F#5

TAB

23 B5

TAB

27 C#5 A/C# C#5 A/C#

TAB

Faster ♩ = 232

Bass & Drums tacet

Play 4 times

E5

Rhy. Fig. 1

31

P.M. - - - P.M. P.M. - - - P.M. P.M. - - - P.M.

TAB

Bass & drums enter

w/Rhy. Fig. 1 (Elec. Gtr. 2) 3 times

E5

37

Whoa!

39

Bb5 Eloc. Gtr. 2 B5 Bb5 G5

T
A
B

0 1 4 4 3 4 5

verse 1.

41

E5 G#5

Unity is a rare thing. Blind eyes of so - ci - e - ty bring

Rhy. Fig. 2

PM PM PM PM PM

TAB

the cat e go ry of mu nor i - ty___ now what are we sup posed___ to be?___

PM PM . PM PM PM . PM

TAB

2 0 0 0 2 0 0 0 2 0 0 0 | 2 0 0 0 2 0 0 0 | 9 1 7 1 5 2 2 2 5 1 1 1 5 2 2 2

[illegible]

53 E5 B5 B5 B5

with our lives in the hands of mad - men. Yow!

end Rhy. Fig. 2

PM --- PM --- PM --- PM ---

TAB

Interlude

57 E5 Rhy. Fig. 3 end Rhy. Fig. 3

PM PM PM PM PM PM PM PM PM PM

TAB

61 B5/F#

TAB

Verse 2

w/Rhy. Fig. 2 (Elec. Gtr 2)

64 E5 G#5

Now in times when so c e ty needs us this is where the sin be - gins.

68 E5 B5 B5 B5 B5

We're a-ware they're go ing to free us, rage from our hearts with - in.

TAB

116

G5 F5 F5 Bb5 E5

PM - - - - - PM - - - - - PM - - - - -

TAB

120

Bb5 F5

PM - - - - - PM - - - - -

TAB

123

G5 F5 F5 Ab5

Shred

pick slide pick slide

TAB

Dbl. time ♩ = 232

127

Gb5 Ab5 E5 Gb5

TAB

[illegible]

Elec. Gtr. 3

A♭5 G♭5 G5 G♭5 F5 E5 Eb5 D5C5

135

Elec. Gtr. 3 (w/dist.)

f

TAB

8-8-6-6
4-4-4-4

7-6-6-6
5-4-4-4

6-6-6-6
4-4-4-4

4-4-4-4
2-2-2-2

8
G

[illegible]

Guitar Solo.

Elec. Gtr 2 tacet

A5

C5

239

TAB

0 0 10 10 10 11 11 11 13 13 13 16 16 16 17 17 17 22 22

0 0 10 10 10 11 11 11 13 13 13 16 16 16 17 17 17 22 22

Musical score for the phrase "wären bar". The score is written on a grand staff with a treble clef and a key signature of two sharps (F# and C#). The melody is written on the upper staff, and the lower staff is labeled "TAB" with fret numbers (5) and (9) indicated. The phrase "wären bar" is written below the melody. The score is divided into four measures.

*Chords implied by bass gtr

A⁵C⁵

141 *8^{va}*

T
A
B

A⁵D⁵

147 *8^{va}*

T
A
B

Elec. Gtr. 2

T
A
B

E⁵F⁵G⁵A⁵D⁵

151 *8^{va}*

T
A
B

w/trem. bar

T
A
B

18¹² F5 F5 G5 A5 G5 A5 G5 A5 D5

TAB

TAB

18¹³ F5 F5 G5 A5 D5

AH

TAB

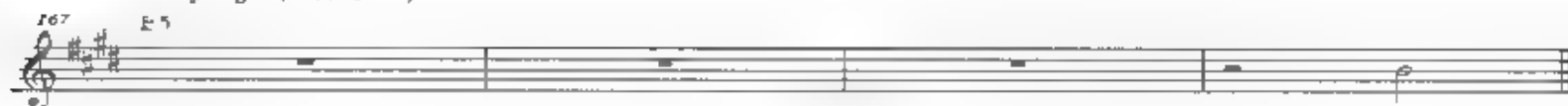
TAB

18¹⁴ F5 F5 C5 B5 C5 D5 D5

TAB

TAB

w/Rhy. Fig. 3 (Elec. Gtr 2)



Chorus.

w/Rhy. Fig. 3 (Elec. Gtr 2) 4 times



Outro

E5



Elec. Gtr. 2

PM



(PM)



CLASH WITH REALITY

Moderately ♩ = 86

Words and Music by
VINCENT PAUL ABBOTT, DARRELL LANCE ABBOTT,
REX ROBERT BROWN and PHILIP HANSEN ANSELMO

Intro.

A♭5

Elec. Gtr. 1 (w/dist.)

Drums

f

TAB

2 4 2 4 2 4 2 4 2 5 4 2 5 4 2 2 5 4 2 3 4 5 4 2

4

TAB

2 4 2 4 2 4 2 4 2 5 4 2 6 5 4 6 5 4 2 2 4 2 4 2 4 2 4 2 5 4 2

7

D5

TAB

5 4 2 2 5 4 2 3 4 5 4 2 2 4 2 4 2 4 2 4 2 5 4 2 6 5 7 7 7 7 5 5

Drums play dbl. time feel

10

A♭5

PM

TAB

4 4 4 2 4 2 4 4 2 4 2 5 5 5 4 2 5 5 4 2 2 5 5 4 2 3 3 4 4 5 4 2

72 (PM) D5

TAB

Drums end dbl time fee

74 Ab5 Gb5 G5 D5 Ab5

TAB

76 N C Ab5 A H

TAB

77 A b5,7 D5

TAB

Verse.

23 **B-5**

1. Some - times _____ I know I feel un - touch - a - ble. _____
 (2.) rel - e - vant theme, _____ a sit u a tion and there's noth - ing but right _____

PM

TAB

24

Drown - ing in life caught up in the ac - ces - si - ble _____
 It kicks the door, no - bod - y moves 'cause in _____ walks the prob - lem.

PM

TAB

27

Back - swin the ground. I hear the sound, there's no es - cape The con - crete cloud
 Dic - tates your fate. e - victs, con - victs, who'll sign the writ of life

PM

TAB

29

spill ing on me. drench - ing me with av - er - sions
 This now be comes the r mor bid game

PM

TAB

31

I hear the sirens from the back of me
Who's piss poor excuse is this for a world?

PM

TAB

33

I'm crash - ing face first in to the glass. eye
It swells my hatred day by day.

PM

TAB

Chorus

35

Clash with re al - i - ty. it rears its ug ly head

TAB

38

Clash with re al - i - ty

TAB

41

the in de scrib - a - ble

Clash with!

TAB

2 4 2 4 2 4 2 4 2 5 4 2

6 4 6 4 6 4 6 5 5 5

Drums play dbl. time feel

43

Ow

Let the dogs

PM

TAB

4 4 4 2 4 2 4 4 4 2 4 2 5 5 5 4 2

5 5 4 2 2 2 5 5 4 2 9 9 4 5 4 2

45

he where we f***-in' sleep! 2. 1r -

Clash with!

(PM)-

TAB

4 4 4 2 4 2 4 4 4 2 4 2 5 5 5 4 2

6 7 7 7 7 7 7 7 7 7 6 4 6 4 6 5 7 7 7 7

Interlude

48

FS NC ES

PM PM PM PM PM PM

TAB

12 12 11 12 5 6 7 6 5 12 12 11 11

1.	N.C.	2.
----	------	----

Drums play dbl -time fee.
E5

Guitar Solo

Drums and dbl. time feel

F&S

Elec. Gr. 3 *1000000*

58 Elec. Gin. 3 *c x d a r*

f wheah

T
A
E

Elec. Gtr. 2 (w/ dist.)

Wah

TAB

Elec. Gtr. 1

The musical notation shows a sequence of notes and rests across two measures. The first measure contains several eighth and sixteenth notes, followed by a half note. The second measure continues the melodic line with similar rhythmic values. Below the staff, the guitar tablature indicates fret numbers: 14, 13, 14, 14, 7, 9, 8, 7, 9.

50

The musical score for 'The Rose Tree' is presented on two staves. The top staff is for the voice, featuring a treble clef, a key signature of one flat (B-flat), and a 4/4 time signature. The melody is written in a simple, folk-like style with a range of approximately one octave. The bottom staff is for the piano accompaniment, featuring a bass clef and a key signature of one flat. The accompaniment consists of a steady, rhythmic pattern of eighth notes, providing a harmonic foundation for the vocal line. The score is divided into two systems by a double bar line. The first system contains the first two lines of the melody and accompaniment, and the second system contains the remaining two lines. The piece concludes with a final cadence in the vocal line.

The image displays a musical score for the song "The Sound of Silence" by Simon & Garfunkel. The score is presented in two systems. The first system shows the beginning of the song, with the vocal melody in the treble clef and the guitar accompaniment in the bass clef. The second system shows the continuation of the song, with the vocal melody in the treble clef and the guitar accompaniment in the bass clef. The guitar part is written in standard notation with fret numbers indicated below the staff.

Elec Gtrs. 2 & 3 tied

Elec. Gtr. 4 f odis

f

grua. Jettu

TAB

17-14 17-14 14 17-14 14 17-14 17-16 14-18 17-16 14-18 17-16 14 17-16 14-18 17-16 14-18

Elec. Gtr. 3

Flec. Gtr. 2

TAB

19

16

(8^{ms})

C5

D5

64

TAB

TAB

Interlude.

Drums play dbl. time feel

66

F5
Elec. Ctr. 1

NC

TAB

68

E5

NC

TAB

70

NC

w/trem. bar

PM

w/trem. bar

1 1/2

TAB

*Depress trem. bar to slack.

**Depress trem. bar down approx. 1 1/2 steps
(sounding pitch should be C#)

Chorus:

Drums end db -time feel

Ab5

72

Clash with reality... It rears its ugly head

TAB

2 4 2 4 2 4 2 4 2 5 4 2 5 4 2 0 4 5 4 2 2 4 2 4 2 4 2 4 2 5 4 2

75

Clash with re al i ty,

TAB

78 D5

the in - de - scrib - a - ble. Clash with.

TAB

2 4 2 4 0 2 2 4 2 5 4 2 6 4 6 5 7 7 7 7

Outro

E 5

६५

GS

80 ES

re al ty

PM PM PM PM

TAB

82 F5 C5 A5 Bb5 A5 Bb5 C5

(PM) PM PM

TAB

84 F5 F5 G5

Cash with Re - al - ity

PM PM PM PM

TAB

86 E5 G5 A5 Bb5 A5 Bb5 C5

PM PM PM

TAB

88 E5

Whoa!

(PM)

TAB

CEMETERY GATES

Moderately ♩ = 122

whole time feel

Intro

Words and Music by
VINCENT PAUL ABBOTT, DARRELL LANCE ABBOTT,
REX ROBERT BROWN and PHILIP HANSEN ANSELMO

F#m7
Acous. Gtr.

Asus2

E5

D⁶₉

mf
hold throughout

Elec. Gtr. 1 (w/dist.)

mp

F#m7

Asus2

E5

D⁶₉

Verse 1

F#m7

Asus2

E5

D⁶₉

Acous. Gtr. cont. simile

Rev - 'rend. _____

rev - 'rend. _____

is this some con spir a cy?

13 F#m7 Asus2 E5 D⁶₉

Cru ci - fied for no sins, an im - age be - neath me

17 F#m7 Asus2 E5 D⁶₉

Lost with - in my plans for life, it all seems so un - real.

21 F#m7 Asus2 E5 D⁶₉

I'm a man cut in half in this world, left in my mis - er - y.

Acous. Gtr.

hold - - - - hold

TAB

25 F#m7

*Elec. Gtr. 2 (w/dist.)

mf

TAB

*w/Digitech Whammy™ pedal

hold) hold - - - - hold - - - -

TAB

29 Elec. Gtr. 1

w/delay

TAB

Instrumental:

F#m6

F#m(b6)

F#m

F#m

28

28

TAB

TAB

TAB

F#m6

F#m(b6)

F#m NC

72

72

TAB

TAB

TAB

36 F#m7 Asus2 F# D⁶₉

TAB

4 (4) (4) (4) 2 5 (5) 5 (5)

40 F#m7 Asus2 E5 D⁶₉

Flec. Gtr. 2*8va

Flec. Gtr. 1

TAB

(5) (5) (5) 9 11 10 12 11 10 12 12 10 12 12 14 12 14 14 5 7 6 0

hold hold

*Elec Gtrs. 1 & 2 8va

44

TAB

15 14 10 10 17 10 17 7 9 9 10

(hold) - - - - - hold - - - - - hold

0 7 9 0 9 10 9 11

Faster ♩ = 138

A5
Elec. Gtr. 3 (w/dist.)

48

1 2

F5

A5

f PM AH AH PM AH AH -

TAB

2 0 0 0 0 0 2 2 3 2 3 4 2 2 0 0 0 0 0 2 2 3 2 2

[3.] end half-time feel

52

F5 B5 F5 F#5 A5 B5 C5 B5 F5 F#5 A5 B5

AH PM PM PM PM PM

TAB

3 2 3 2 3 4 2 2 2 2 5 2 3 4 2 2 2 0 0 0 0 2

56

C5 B5 F5 F#5 A5 B5 C5 B5 F5

PM PM PM PM

TAB

2 2 2 5 2 2 4 2 2 2 0 0 0 0 2 2 2 5 2 3 2 4

59

F#5 A5 B5 C5 B5 F5 F#5

PM PM PM

TAB

4 2 2 2 2 0 0 0 0 4 2 2 2 5 2 3 4 2

Verses 2 & 3:

resume half time feel

62 F#m7 Asus2 E5 D⁶₉

2 The rev - 'rend, he turned to me with-out a tear in his eyes
 3 Some-times when I'm a lone, I won-der a loud.

Elec. Gtr. 4 (clean-tone)

mf hold throughout

T
A
B

66 F#m7 Asus2 E5 D⁶₉

Elec. Gtr. 4 cont. simile

It's noth-ing new for him to see, I did - n't ask him why.
 if you re watch - ing o - ver me, some-place far a - bound.

70 F#m7 Asus2 E5 D⁶₉

I will re - mem - ber the love our souls had sworn to make.
 I must re - verse my life, I can't live in the past.

74 F#m7 Asus2 E5 D⁶₉

Now I watch the fall ing rain, all my mind can see now is your face.
 Then set my soul free, be-long to me at last

Elec. Gtr. 3

pick slide

T
A
B

Pre-chorus:

end half time feel

78 F#m7 A5 I5

1 Well, I guess you took my youth, and
 2 Through all those com - plex years, I

T
A
B

30

gave it all a - way
thought I was a - lone.

D5 A/C#

T
A
B

82

Like the birth of a new found joy, this love would end in rage
I did n't care to look a round and make this world my own.

F#5 A5 E5 D5 A/C#

Elec. Gtr. 3 cont. simile

86

And when she died. I could n't cry, the pride with - in my soul
And when she died, I should have cried and spared my - self some pain

F#5 A5 E5 D5 A/C#

90

You left me in - com-plete, all a - lone as the
You left me in - com-plete, all a - lone as the

F#5 A5 E5

Elec. Gtr. 3

T
A
B

93

mem o ries now un - fold
mem o ries still re - man

D5 A/C# E/G# A5

To Coda

PM

T
A
B

Chorus

resume half-time feel

95 A5 F5 A5

Be - lieve the word.

PM A H A H PM

TAB

98 F5 A5 F5

I will un lock my door and pass the cem

A.H. A.H. PM A.H. A H

TAB

D.S. al Coda

101 A5 F5 ES F5

e ter y gates.

P.M. A H.

TAB

Coda

Chorus

resume half time feel

103 A5 F5

The way we were.

Elec. Gtr. 3 PM A H A H

TAB

106 A5 F5

the chance to save

PM. A.H. A.H.

TAB

108 A5 F5 A5 F5

Elec. Gtr. 3 cont. simile

— my soul. And my con - cern is now in vain

112 A5 F5 A5 F5

Be - lieve the word, I will un - lock

116 A5 F5 A5

my door and pass the cem - e - ter - y

Elec. Gtr. 3

PM. A.H. A.H. PM

TAB

119 A5 E5 F5 A5 E5 F5 A5 E5 F5 A5 E5 F5

PM

TAB

Guitar Solo.

127 *Smash Mouth - 1999* *David Byrne*

F#m7 *Asus2* *E5* *D6*

gates.

Elec. Gtr. 5 (w/dist.)

w/trem. bar *hold* *hold*

TAB

Elec. Gtr. 4

mp

TAB

F#m7 *Asus2* *E5* *D6*

125 *126* *127* *128*

129 *130* *131* *132* *133*

F#m7 *Asus2* *E5* *D6* *8th*

134 *135* *136* *137* *138* *139* *140* *141* *142* *143* *144* *145* *146* *147* *148* *149* *150* *151* *152* *153* *154* *155* *156* *157* *158* *159* *160* *161* *162* *163* *164* *165* *166* *167* *168* *169* *170* *171* *172* *173* *174* *175* *176* *177* *178* *179* *180* *181* *182* *183* *184* *185* *186* *187* *188* *189* *190* *191* *192* *193* *194* *195* *196* *197* *198* *199* *200*

F#m7 *Asus2*

8th

TAB

E5

D5

E5 F5

135

PM

rake

rake

rake

T
A
B

12 13 14 15 12 13 14 15 13 14 15 16

14 14 14 14 14 14 14 14

Elec. Gtr. 3

P.M. throughout

T
A
B

end half time feel

F#5
8th

A5

B5

C5

E5

F5

137

T
A
B

10 14 14 17 14 16 14 14 17 14 16 14 14 17 14 17 14 17 14 17

T
A
B

4 2 2 2 0 0 0 0 4 2 2 2 2 5 2 0 3 1

PM

PM

PM

T
A
B

4 2 2 2 0 0 0 0 4 2 2 2 2 5 2 0 3 1

F#5
8th

A5

B5

C5

C#5

C5

A5

139

T
A
B

21 14 17 21 17 14 21 17 20 14 17 20 17 14 20 17 19 20 19 17 14 17 19 20 19 17 14 17 19 17 14 16

T
A
B

4 2 2 2 0 0 0 0 4 2 2 2 2 5 6 5 2 0

PM

PM

PM

141

1#5 A5 B5 C5 E5 F5

8th

TAB

15 16 14 17 18 17 14 17 14 17 14 17 14 15 14 16 14 14 16 14 16 14 16

PM PM PM

TAB

4 2 2 2 2 0 0 0 0 2 2 2 2 0 0 0 1

143

1#5 A5 B5 C5 C#5 C5 A5

w/trem bar ~ ~ ~ rake PH

TAB

14 16 14 (14) (14) (14) (14) 15 11 10 9 11 10 9 10 9 0 10 9 0 9 (10) (10) (10) 7 0 6 6

PM PM PM

TAB

4 2 2 2 2 0 0 0 0 4 2 2 2 0 6 6 5 2 0

145

F#5 A5 B5 C5 E5 F5 F#5 A5 B5

*w/trem. bar

TAB

(6)

PM PM PM PM PM

TAB

4 2 2 2 2 0 0 0 0 0 2 2 2 2 2 0 3 0 3 4 2 2 2 2 0 0 0 0 0 2

[illegible]

Chorus:

resume half time feel

154 A5 Elec Gtr 3 resume chorus fig. simile F5 A5 F5

The way — we were, — the chance, to save —

158 A5 F5 A5 F5

my soul And my con - cern is now in vain

162 A5 F5 A5 F5

Be - lieve the word, I will un - lock

[illegible]

A5 F5 A5 F5

171 8th throughout

gates!

Elec. Gtr. 3

PM. A H PM A H

TAB

175 A5 F5 A5 F5 A5 F5

Elec. Gtr. 3 cont simile

Elec. Gtr. 5

*8th throughout

Gates!

Harm. w/trem. bar

*w/trem. bar

TAB

*Scoop with bar, gradually pulling up 2 1/2 steps, vibrate bar, gradually release bar, and then dive

181 A5 F5 A5 F5 A5 F5

15th

Gates!

15th

Harm. w/trem. bar

Harm. w/trem. bar

TAB

*Grad depress bar, shake bar then dive

**Depress bar 2 1/2 steps, strike harmonic gradually release bar, then gradually pull up 2 1/2 steps, vibrato w/bar then release to slack

Begin fade

A5 F5 A5 F5 A5 F5

15th

*Harm.

TAB

*Gradually pull up on bar, then gradually release bar and depress to slack.

*Slackened string noise.

Fade out

A5 F5 A5 F5 A5 F5

15th

w/trem bar

Harm.

TAB

COWBOYS FROM HELL

Words and Music by
VINCENT PAUL ABBOTT, DARRELL LANCE ABBOTT,
REX ROBERT BROWN and PHILIP HANSEN ANSELMO

Moderately ♩ = 116

Intro

N C

Elec. Gtr. 1 (w/dist. & flanger)

Elec Gtr 1 cont simile

E5

Elec Gtr. 2 (w/dist.)

*Elec Gtr 2 is doubled

10

PM. ---

PM. ---

TAB

0 2 3 2 0 3 2 1 3 0 3 2 0

0 2 3 2 0 3 2 1 3 0 3 2 0

12

PM

PM

TAB

0 2 3 2 0 3 2 1 3 0 3 2 0

0 2 3 2 0 3 2 1 3 0 3 2 0

14

PM. ---

PM

TAB

0 2 3 2 0 3 2 1 3 0 3 2 0

0 2 3 2 0 3 2 1 3 0 3 2 0

16

PM

PM

TAB

0 0 0 0 0 0 0 0 1 2 0

0 0 0 0 0 0 0 0 1 2 0

18

PM. ---

PM

TAB

0 0 0 0 0 0 0 0 1 2 0

0 0 0 0 0 0 0 0 1 2 0

20

PM PM PM

TAB

22

PM PM PM

TAB

Verse
E5

24

1 Un - der the lights where we stand tall no - bod y touch es us at all.
2 Pil - lage the vil - lage, trash the scene, but bet - ter not take it out on me 'cause

TAB

26

Show-down, shoot-out, spread fear with-in, with-out We are
a ghost town is found where your cit-y used to be. So

TAB

28

gon-na take___ what's ours to have___ spread the word through - out the land___ The say
out of the dark - ness and in-to the light,___ sparks fly ev - 'ry-where in sight From my

TAB

30

bad guys wear black we're tagged and can't come back___ }
dou - ble bar - rel twelve gauge, can't lock me in___ your cage. }

TAB

Pre-chorus

32

G⁵ G⁵ G⁵ B^b5 A⁵ A^b5

You see us com - in' and you all to - geth - er run for cov - er

PM. PM.

TAB

34

E⁵

We're tak - in' o - ver this town!___

TAB

Chorus

E5

36

Here we come, reach for your gun, — and you bet ter lis - ten wel, — my friend. — You see

PM — — — — — PM

TAB

2 2 2 2 1 0 2 2 1 0 2 2 1 0 2 2 1 0

0 3 0 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3

38

It's been slow down be - low. — Aimed at you, — we're the cow boys from hell.

PM — — — — — PM

TAB

2 2 2 2 1 0 2 2 1 0 2 2 1 0 2 2 1 0

0 3 0 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3

40

Deeds done a gain we've won and talk ing no al - zes from case

PM — — — — — PM

TAB

2 2 2 2 1 0 2 2 1 0 2 2 1 0 2 2 1 0

0 3 0 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3

To Coda []

42

high noon, — your doom. Com - in' for you, — we're the cow boys from hell.

PM — — — — — PM

TAB

2 2 2 2 1 0 2 2 1 0 2 2 1 0 2 2 1 0

0 3 0 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3

44

Yeah!

TAB

0 0 0 0 0 0 0 0 0 1 2 0

46

TAB

0 0 0 0 0 0 0 0 0 1 2 0

48

Oh

TAB

0 0 0 0 0 0 0 0 0 1 2 0

50

2

Come on for you we're the cow boys from

G5 F#5 F5

TAB

0 0 0 0 0 0 0 0 0 0 0 0

Guitar Solo

51

heil

E5 C5 A/C#

Elec. Gtr. 4 (w/dist.)

f

TAB

7 (7) 0 7 0 7 0 (8) 14 (14)

Rhy. Fig. 1

Elec. Gtr. 3

PM. PM PM

TAB

0 0 0 3 3 3 4 4 4

52

D5 Bb5 A5 G5 E5

AH PM PM PM PM

TAB

15 15 15 15 (15) 11 12 15 11 12 15 11 12 15 11 12 15

PM

TAB

5 5 7 3 2 1 0 0

53

C5 A/C#

8

TAB

11 12 15 11 12 15 11 12 15 12 11 11 15 11 15 12 14 17 14 12 12 14 17 14 12 12 14 17 14 12 12 14 17 14 12

TAB

0 0 4

Cowboys From Hell - 10 - 9
259.55

77

w/ slight PM ----- w/ slight PM -----

TAB

12 15 12 15 12 15 12 15 12 15 12 15 12 | 12 16 12 16 15 15 13 12 15 12 12 12

Coda

79

Com - in' for you, we're the cow boys from hell

PM ----- PM -----

TAB

2 0 2 0 2 0 2 0 2 0 2 0 2 | 2 0 2 0 2 0 2 0 2 0 2 0 2

80

Ah... Step a - side, we're the cow-boys from hell.

PM ----- PM -----

TAB

2 0 2 0 2 0 2 0 2 0 2 0 2 | 2 0 2 0 2 0 2 0 2 0 2 0 2

Outro

w/Rhy. Fig. 2 (Elec. Ctr 3)

E5

82

90

Elect. Gtr. 3

PM ----- PM

TAB

2 0 2 0 2 0 2 0 2 0 2 0 2 | 2 0 2 0 2 0 2 0 2 0 2 0 2

DOMINATION

Moderately fast = 134

Words and Music by
VINCENT PAUL ABBOTT, DARRELL LANCE ABBOTT,
REX ROBERT BROWN and PHILIP HANSEN ANSELMO

Intro:

Drums play dbl.-time feel

[illegible]

Drums end dbl. time feel

12 A5 G5 E5 G5

PM - - , PM - - , PM. , PM, PM - - - , PM - - -

TAB

15 E5 B5 C#5 D5 N.C. E5

PM. - - - , PM. , PM. - - - - - , PM. - - - - -

TAB

18 B5 Bb5 A5 G5 F#5 F5

PM., PM. - - - - - , PM. - - - - -

TAB

Verse

21 E5

PM. - - , PM. - - - - - , PM. - - - - -

TAB

1 Ag - o - ny is the price that you'll pay in the end
(2.) now blacked heart is reach - ing out in di - vin - i - ty.

TAB															
	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
	2					2					2				

[illegible][illegible]

35

trov
end?

It's a use
Fore ing you less
to play! }
bend!

B5 Bb5 A5 G5 F#5 F5

PM PM

TAB

0 0 0 0 0 0 9 9 8 8 7 7 5 5 4 3

7 7 0 6 5 5 0 3 2 1

Pre-chorus

37

C5 G5 D5 F5 C5/E *

Your eyes will see the dawn of the day, and the

PM

TAB

6 9 12 12 10 0 0 0 0 0 0

*Bass plays E

40

E5 F5/E E5 G5/E B5 Bb5 A5 G5 F#5 F5

writ - ing on the wall

PM PM PM

TAB

10 12 12 10 9 9 8 8 7 7 5 5 4 3

0 0 0 0 0 0 0 0 0 0 0 0 2 1

43

C5 G5 F5 E5 C5/E

Those words that stare in to your soul and to

PM

TAB

12 12 10 0 0 0 0 0 0

E5

F5/E

E5

D5/E

F5 G5 A5 B5 C5 D5

your - self you will

be - fall!

PM.

PM.

PM.

Chorus.

Drums resume dbl.-time feel.

E5

G5

It's dom i na

E5

A5

G5

G5

pushed in - to

Drums end dbl. time feel

E5

G5

liv-ing heal.

Dom - i - na

PM.

PM.

PM.

PM.

55 E5 B5 C#5 D5 NC

tion!

PM --- PM PM PM

TAB

0 0 0 7 5 7 0 0 0 7 5 7 7 7 7 9 9 9 10 10 10 12

1

58 A5 E5

Yeah!

PM ---

TAB

7 5 12 0 0 0 0 0

61 B5 Bb5 A5 G5 F#5 F5

2 A

PM --- PM PM

TAB

0 0 0 0 2 0 0 0 0 0 9 9 0 0 7 7 5 5 4 3 7 7 6 6 5 5 9 9 2 1

2

64 A5

Oh (Laughter)

* w/ trem. bar ---

TAB

2 2 0 0 (8)

*Depress trem. bar, hit note, then gradually release bar to normal position and then push in bar to slack.

Interlude

68 F^5

PM PM PM PM PM PM PM PM

TAB

72 G^5/E^* F^5/E E^5

TAB

*Bass plays E

76 G^5/E F^5/E D^5/A

TAB

*Elec. Gtr 2 (*WAGGLES*)

f harm.
w/trem. bar

TAB

Guitar Solo

Elec. Gtr 1 tacet

*E5

80 Elec. Gtr. 2

TAB

*Chord implied by bass gtr

*Depress trem. bar, hit harmonic, then gradually release bar to normal position and continue to pull up on bar beyond normal position.

82

TAB

84

TAB

85

TAB

86

TAB

87

TAB

C5 G5 D5 E5

gtr-----

88

w/harmonizer

TAB

Elec. Gtr 1

w/trem bar

TAB

*Elec. Gtr 2 played through a harmonizer, adding the interval of a 5th under each note being played

92

C5 G5 F5

(Gtr)

TAB

*Depress trem. bar, strike note, and gradually release bar. Then shake bar for vibrato.

96 B5

PM

TAB

8 10 12 8 10 12 8 11 13 9 11 10 10 12 14 10 12 14 10 12 14

97 C5

(PM)

TAB

10 12 14 10 12 14 11 13 15 11 13 15 12 14 16 12 14 16 10 15 17 14 16 18

98 D5 D#5

grad. rit.

(PM)

grad. rit.

TAB

15 17 19 15 17 19 15 17 19 17 19 20 17 19 20 19 20 22 19 20 22 22

Slower $\omega = 80$

Outro

Play 4 times

F5

Rhy. Fig. 1

Elec. Gr, 1


190 Elec. Gtr. 1

PM

TAB

w/Rhy. Fig. 1 (Elec. Gtr. 1)

Elec. Gtr. 2

102 

Play 4 times, sim



103

The musical score shows measure 103. The staff is in treble clef with a key signature of two sharps (F# and C#). The melody consists of eighth notes: F#4, G#4, A4, B4, C#5, D5, E5, F#5, G#5, A5, B5, C#6, D6, E6, F#6, G#6, A6, B6, C#7, D7, E7, F#7, G#7, A7, B7, C#8, D8, E8, F#8, G#8, A8, B8, C#9, D9, E9, F#9, G#9, A9, B9, C#10, D10, E10, F#10, G#10, A10, B10, C#11, D11, E11, F#11, G#11, A11, B11, C#12, D12, E12, F#12, G#12, A12, B12, C#13, D13, E13, F#13, G#13, A13, B13, C#14, D14, E14, F#14, G#14, A14, B14, C#15, D15, E15, F#15, G#15, A15, B15, C#16, D16, E16, F#16, G#16, A16, B16, C#17, D17, E17, F#17, G#17, A17, B17, C#18, D18, E18, F#18, G#18, A18, B18, C#19, D19, E19, F#19, G#19, A19, B19, C#20, D20, E20, F#20, G#20, A20, B20, C#21, D21, E21, F#21, G#21, A21, B21, C#22, D22, E22, F#22, G#22, A22, B22, C#23, D23, E23, F#23, G#23, A23, B23, C#24, D24, E24, F#24, G#24, A24, B24, C#25, D25, E25, F#25, G#25, A25, B25, C#26, D26, E26, F#26, G#26, A26, B26, C#27, D27, E27, F#27, G#27, A27, B27, C#28, D28, E28, F#28, G#28, A28, B28, C#29, D29, E29, F#29, G#29, A29, B29, C#30, D30, E30, F#30, G#30, A30, B30, C#31, D31, E31, F#31, G#31, A31, B31, C#32, D32, E32, F#32, G#32, A32, B32, C#33, D33, E33, F#33, G#33, A33, B33, C#34, D34, E34, F#34, G#34, A34, B34, C#35, D35, E35, F#35, G#35, A35, B35, C#36, D36, E36, F#36, G#36, A36, B36, C#37, D37, E37, F#37, G#37, A37, B37, C#38, D38, E38, F#38, G#38, A38, B38, C#39, D39, E39, F#39, G#39, A39, B39, C#40, D40, E40, F#40, G#40, A40, B40, C#41, D41, E41, F#41, G#41, A41, B41, C#42, D42, E42, F#42, G#42, A42, B42, C#43, D43, E43, F#43, G#43, A43, B43, C#44, D44, E44, F#44, G#44, A44, B44, C#45, D45, E45, F#45, G#45, A45, B45, C#46, D46, E46, F#46, G#46, A46, B46, C#47, D47, E47, F#47, G#47, A47, B47, C#48, D48, E48, F#48, G#48, A48, B48, C#49, D49, E49, F#49, G#49, A49, B49, C#50, D50, E50, F#50, G#50, A50, B50, C#51, D51, E51, F#51, G#51, A51, B51, C#52, D52, E52, F#52, G#52, A52, B52, C#53, D53, E53, F#53, G#53, A53, B53, C#54, D54, E54, F#54, G#54, A54, B54, C#55, D55, E55, F#55, G#55, A55, B55, C#56, D56, E56, F#56, G#56, A56, B56, C#57, D57, E57, F#57, G#57, A57, B57, C#58, D58, E58, F#58, G#58, A58, B58, C#59, D59, E59, F#59, G#59, A59, B59, C#60, D60, E60, F#60, G#60, A60, B60, C#61, D61, E61, F#61, G#61, A61, B61, C#62, D62, E62, F#62, G#62, A62, B62, C#63, D63, E63, F#63, G#63, A63, B63, C#64, D64, E64, F#64, G#64, A64, B64, C#65, D65, E65, F#65, G#65, A65, B65, C#66, D66, E66, F#66, G#66, A66, B66, C#67, D67, E67, F#67, G#67, A67, B67, C#68, D68, E68, F#68, G#68, A68, B68, C#69, D69, E69, F#69, G#69, A69, B69, C#70, D70, E70, F#70, G#70, A70, B70, C#71, D71, E71, F#71, G#71, A71, B71, C#72, D72, E72, F#72, G#72, A72, B72, C#73, D73, E73, F#73, G#73, A73, B73, C#74, D74, E74, F#74, G#74, A74, B74, C#75, D75, E75, F#75, G#75, A75, B75, C#76, D76, E76, F#76, G#76, A76, B76, C#77, D77, E77, F#77, G#77, A77, B77, C#78, D78, E78, F#78, G#78, A78, B78, C#79, D79, E79, F#79, G#79, A79, B79, C#80, D80, E80, F#80, G#80, A80, B80, C#81, D81, E81, F#81, G#81, A81, B81, C#82, D82, E82, F#82, G#82, A82, B82, C#83, D83, E83, F#83, G#83, A83, B83, C#84, D84, E84, F#84, G#84, A84, B84, C#85, D85, E85, F#85, G#85, A85, B85, C#86, D86, E86, F#86, G#86, A86, B86, C#87, D87, E87, F#87, G#87, A87, B87, C#88, D88, E88, F#88, G#88, A88, B88, C#89, D89, E89, F#89, G#89, A89, B89, C#90, D90, E90, F#90, G#90, A90, B90, C#91, D91, E91, F#91, G#91, A91, B91, C#92, D92, E92, F#92, G#92, A92, B92, C#93, D93, E93, F#93, G#93, A93, B93, C#94, D94, E94, F#94, G#94, A94, B94, C#95, D95, E95, F#95, G#95, A95, B95, C#96, D96, E96, F#96, G#96, A96, B96, C#97, D97, E97, F#97, G#97, A97, B97, C#98, D98, E98, F#98, G#98, A98, B98, C#99, D99, E99, F#99, G#99, A99, B99, C#100, D100, E100, F#100, G#100, A100, B100, C#101, D101, E101, F#101, G#101, A101, B101, C#102, D102, E102, F#102, G#102, A102, B102, C#103, D103, E103, F#103, G#103, A103, B103, C#104, D104, E104, F#104, G#104, A104, B104, C#105, D105, E105, F#105, G#105, A105, B105, C#106, D106, E106, F#106, G#106, A106, B106, C#107, D107, E107, F#107, G#107, A107, B107, C#108, D108, E108, F#108, G#108, A108, B108, C#109, D109, E109, F#109, G#109, A109, B109, C#110, D110, E110, F#110, G#110, A110, B110, C#111, D111, E111, F#111, G#111, A111, B111, C#112, D112, E112, F#112, G#112, A112, B112, C#113, D113, E113, F#113, G#113, A113, B113, C#114, D114, E114, F#114, G#114, A114, B114, C#115, D115, E115, F#115, G#115, A115, B115, C#116, D116, E116, F#116, G#116, A116, B116, C#117, D117, E117, F#117, G#117, A117, B117, C#118, D118, E118, F#118, G#118, A118, B118, C#119, D119, E119, F#119, G#119, A119, B119, C#120, D120, E120, F#120, G#120, A120, B120, C#121, D121, E121, F#121, G#121, A121, B121, C#122, D122, E122, F#122, G#122, A122, B122, C#123, D123, E123, F#123, G#123, A123, B123, C#124, D124, E124, F#124, G#124, A124, B124, C#125, D125, E125, F#125, G#125, A125, B125, C#126, D126, E126, F#126, G#126, A126, B126, C#127, D127, E127, F#127, G#127, A127, B127, C#128, D128, E128, F#128, G#128, A128, B128, C#129

F5

F 4

F 5

65

Flec. Gtr 1

PM throughout

PM throughout

1.

E 5

712

E 5

MESSAGE IN BLOOD

Words and Music by

VINCENT PAUL ABBOTT DARRELL LANCE ABBOTT
 REX ROBERT BROWN and PHILIP HANSEN ANSELMO

Moderately = 84

Intro.

NC

Elec Gtr 1 (w/1251)

NC
(5)

[illegible]

Two Gtrs. arranged for one (B5)

7

Cm Gm

PM A.H. PM

TAB

2 1 1 2 2 1 1 2 4 22

3 2 2 3 3 2 2 3 3 3 3 3 3 4 5 4 3 6

Play 4 times

9

Gb F5 Ab5 Cm F#m

PM A.H. PM

whrem bar

TAB

1 2 2 2 2 3 (3) 1 1

0 3 0 2 (0) (2)

Verse

12

*Cm Gm Gb F Cm Gm

1 There's a place that I keep deep in side me, it can trig ger my
2 I'm pro voked in to sick con fron ta tions bru tal time af ter

Elec. Gtr. 2 (clean-tone)

mp

TAB

8 7 6 8 8

*Chords imp red by bass gtr

15

Bb5 F5 Cm Gm Gb F

mund. time

All a - long I knew it has been with me,
Bed of nails suf fo ca tion a fairs end ing

Elec. Gtr. 1

Elec. Gtr. 2

f mp

TAB

9 9 9 9 3 3 3 3 7 6

1 1 1 1 4 4 1 1 0 0

18 Cm Gm Bb5 F#5

since I was just a child'
slay in dif f rent de signs'

Elec. Gtr 1

TAB

20 Cm Gm Gb F

I just sum mon pow - er with - in my soul,
One man's mis er y is an oth er man's mys - ter - y.

PM

TAB

22 Cm Gm Gb F

He has giv - en me life be - yond life
No one cares to un der stand my de - ment - ed needs.

PM

TAB

24 Cm Gm Gb F

I take blame for my mur - der - ous prob - lem, my
Sticks and stones can break all your brit - tle bones,

PM

TAB

Cm

Gm

C5

B5

Bb5

A5

Ab5

26

sig-na-ture al-ways re-minds!
 ep i taph writ ten at your feet! }

PM -----

PM -----

AH

Chorus.

NC

(G5)

(B5)

28

It's a mes sage in blood,

PM

(G5)

(B5)

30

it's your cryp-tic warn-ing.

(PM)

(G5)

(B5)

32

With in the mes sage in blood

PM

34 (G5) (B5)

marks the years of pain and your god for sake ending

(PM) -----

TAB

5 5 3 5 5 8 5 5 9 5 3 5 3 5 3 5 4 4 5 5 4 4

3 3 1 3 3 1 3 3 1 3 3 1 3 3 2 3 4 3 2 3 2 3 2

16 G5 Ab5 Cm Gm

to life

PM ----- A.H. PM -----

TAB

5 5 4 4 8 3 3 3 3 4 1 3 3 3 3 5 6 3 4 5 4 3 6

18 Gb F5 Ab5 Cm Gm

PM A.H. - PM - PM A.H. PM -----

TAB

2 2 2 2 3 (9) 1 1 4 1 1 4 1 1 3 3 3 3 4 1 3 3 3 3 5 6 3 4 5 4 3 6

40 Gb F5 Ab5 Cm F#d m

PM ----- A.H. - PM - w/trem. bar

TAB

1 2 2 2 2 3 (9) 1 1 4 1 1 4 1 1 0 3 0 (9) (2)

Guitar Solo:

Elec. Gtr. 4 (w/d ISL)

*Chords are implied by bass gtr

Elec. Gtr. 3

Elec. Gtr. 4

52 Cm A \flat G Dm

A H

TAB

0 10 10 10 (10) 10 0 10 10 0 11 11 10 10 10 12 10 12 12

55 B \flat A

TAB

9 10 12 10 9 10 9 10 12 10 9 10 10 11 13 11 10 11 10 12 13 12 10 12

56 Dm (6th)

TAB

12 10 15 10 12 10 13 15 17 15 13 15 10 17 15 10 15 10 17 15 10 15 10 20

57 B \flat A Em 15th

TAB

20 20 10 10 17 10 17 20 20 22 0 2 2 0 2 4 2 0 5 5 0

59 C B Fm PM

TAB

0 0 0 2 (2) 0 2 12 11 10 12 11 10 14 13 12 14 15 12 14 14 12 11 13 10 11 10

61

C B

PM

TAB 14 14 12 11 15 15 13 12 16 16 14 13 17 17 15 14 18 18 16 15 19 19 17 16

62

G5

NC

(Drom fill)

Elec. Gtr. 1

hold bend

TAB 10 10 10 20 20 10 (10) 21 21 10 15

Elec. Gtr. 3

Elec. Gtr. 4

TAB 9 2 1 9 4 4 6

Interlude

66

G5

Elec. Gtr. 1

w/slight PM throughout

TAB 5 5 9 9 5 6 5 9 1 9 1 4 5 5 9 1 5 6 5 4 9 1 9 1 4 5 5 9 1 5 6 5 4 9 1 9 1 4

68

TAB 5 5 9 1 5 6 5 9 1 4 5 5 9 1 5 6 5 4 9 1 9 1 4

70 A5

TAB

7 5 7 5 5 3 7 5 5 3 4 5 7 5 5 3 5 3 4 5 7 5 5 3 4

72 G5

74 NC.

6 7 6 7 6 7 6 7 6 7 7 6 6 5 5 4

6 5 6 5 6 5 6 5 6 5 5 4 4 3 3 2 3

Chorus.

76 (G5) (B5)

It's a mes-sage in blood,...

P.M

T
A
B

(G5) (B5)

it's your cryp - tic warn - ing

(PM.)

TAB

5 5 9 5 5 0 5 5 9 5 0 5 5 5 0 | 5 4 0 4 5 6 4 4 5 4 / 18

9 9 4 9 9 1 9 9 1 9 9 1 9 9 1 | 0 2 0 2 3 3 2 2 3 0

[illegible]

82 (G5)

(B5)

marks the years of pain... and your god - for - sak - en end - ing.

(PM) -----

TAB

5 5 3 5 6 3 5 5 3 5 6 3 5 5 3 5 4 4 5 3 4 4 5 5 4 4
3 3 1 3 3 1 3 3 1 3 3 1 3 3 1 3 2 2 3 2 2 2 3 2 2 2

to. lite!

P.M.

G5

Ab5

F5

TAB

NC
(G5)

86

Mes-sage in blood mes-sage in blood

PM - - - - -

PM - - - - -

T
A
B

5 5 0 5 5 0 5 5 0 5 5 0 5 5 6 | 1 1 1 1 1 1 1 1 1 1 1 1

88

Mes - sage in blood, mes - sage in blood.____

PM - - - - -

T
A
B

5 5 0 5 5 0 5 5 0 5 5 0 5 5 6 | 5 5 0 5 5 0 5 5 6

89

89

PM -

T
A
B

6 6 6 6 5 5 5 4 4 4 4 3 0 0 2 2 2 2 6 6 6 6 5 | 5

HERESY

Words and Music by

VINCENT PAUL ABBOTT, DARRELL LANCE ABBOTT
 REX ROBERT BROWN and PHILIP HANSEN ANSELMO

Fast ♩ = 168 (drums play dbl. time feel)

Intro.

Elec. Gtr. 1 (w/dist.)

NC

f

harm --

E5

(harm)

Elec. Gtr. 2 (w/dist.)

Rhy. Fig. 1
Elec. Gtr. 2

end Rhy Fig. 1

PM

PM

PM

PM

PM

PM

PM

PM

PM

PM

PM

Play 4 times

14

PM PM PM PM PM PM PM

TAB

(Drums end db. -time feel)

18

B5 Bb5 Ab5 Bb5 B5 Bb5 G5 Gb5 A5 E5 B5 Bb5 Ab5 Bb5

Very Heavy PM Very Heavy PM

TAB

21

B5 Bb5 G5 Gb5 A5 E5 B5 Bb5 Ab5 Bb5 B5 Bb5 G5 Gb5 A5 E5

(Very Heavy PM.) Very Heavy PM

TAB

24

B5 Bb5 Ab5 Bb5 B5 Bb5 C#5 G#5 C#5

Very Heavy PM

TAB

Verses 1 & 3

26

B5 C5 G#5

1. Here we are in a world of cor - rup - tion. Hu man.
3. I know what's right or wrong and my be.

PM

TAB

28 F5 F5 F#5

na ture is a vo lent breed
hief s strong w than your ad vice

PM.

T
A
B

2 2 2 2 2 2 2 2 2 2 2 2 2 3 4
0 0 0 0 0 0 0 0 0 0 0 0 0 1 0

30 E5 G5 G#5

Who cares if there's no to - mor - row when I
 Peo - ple they go to war be - cause re

PM

T
 A
 B

32 E5 Eb5 Bb5 Bb5

die, my fu - ture's laid out for me. Can't you see?
lig - ion gives them rea - son to fight. Sac - ri - fice.

PM

TAB

Pre-chorus 1 & 3:

34 E5 C#5 G#5 C#5 E5

I Rise

PM PM PM PM - 1 PM - 1

TAB

The image shows a musical score for the song 'I Rise'. It consists of three staves. The top staff is a treble clef with a key signature of three sharps (F#, C#, G#) and a single note on the E5 line. Above this staff are the notes C#5, G#5, C#5, and E5. The middle staff is a treble clef with a key signature of three sharps, containing a melody of eighth and quarter notes. Below this staff are the lyrics 'PM', 'PM', 'PM.', 'PM. - 1', and 'PM - 1'. The bottom staff is a guitar TAB with a key signature of three sharps, showing fret numbers in parentheses. The notes correspond to the melody in the middle staff.

17

E \flat 5 B \flat 5 E \flat 5 E5 C#5 G#5 C#5

a - bove the lies
2 Sac - ri - fice

PM - 1 PM 1 PM - 1 PM 1

TAB

10

E5 A \flat 5 A5 B \flat 5

4 A

PM - - - - PM - - - - PM 1

TAB

Verses 2 & 4.

42

E5 G5 G#5

2 Mor - als on a back - wards glove, a sin to you For me it's hope;
group that ca - ters no ones fees or syn - thet - ic de - ties

PM

TAB

44

E5 F5 F#5

it's my life and pro - vi - sion
is where I be - long.

PM

TAB

46 E5 G5 G#5

Black or white, some pay to pray. You ques - tion why they act this way
My stand is the hu man race with - out a la bel or a fall

PM

TAB

48 NC A5 C5

It's their f*** ing de - ca - sion }
so they can lick my sack _____ }

TAB

Pre-chorus 2 & 4

50 C#5 G#5 A5 F5 F#5 Bb5 B5 C5 C#5 G#5 A5 Ab5 Gb5

No more udge ment day on ly tran

TAB

51 E5 C5 C#5 C#5 A5 G5

qui - ty Peace signs pri

TAB

55 F#5 Bb5 B5 C5 C#5 G#5 A5 F#5

- test lines, mean noth - ing to me.

Chorus

w/Rhy. Fig. 1 (Elec Gtr 2, 2 times)

57 E5

Hon es ty, born in

61

me. Her - e - sy!

65 Elec. Gtr. 2 B5 Bb5 A#5 Bb5 B5 Bb5 A#5 Bb5

TAB

67 B5 Bb5 A#5 Bb5 B5 Bb5 F#5 G5

TAB

79

Band tacet

Her e sy

E♭ G♯ E♭ F♯♭ E♭ G♯ E♭ F♯

Elec. Gtr. 2

[illegible]

81

A5 C5 A5 B5 Bb5 A5 G5 F5 Bb5 A5 G5 F5

end Rhy. Fig. 2

PM

TAB

0 0 0 5 0 0 4 3 0 5 5 4 4 0 5 5 5 0

w/Rhy. Fig. 2 (Elec. Gtr 2) 2 times

E5 G5 E5 F#5 E5

Elec. Gr. 3 (widest)

*Strike harmonic pull up on bar and depress, then shake bar for vibrato.

ES GS ES FMS ES

A5 C5 A5 B5 B₀5 A5 G5 F5

Elec. Gtr. 3

Elec. Gtr. 4

TAB

22/19	17	19	19	17	15	15	15	17	17	15	14	17	17	16	17	18	17	18
19	20	20	19	17	17	15	16	17	17	16	14	17	17	16	17	18	17	15

92 E5 G5 E5 F#5 E5 G5 E5 F#5 C5

Harm
gradual dive w/bar

TAB

96 E5 G5 E5 F#5 E5

TAB

98 A5 C5 A5 B5 Bb5 A5 G5 F5

TAB

Interlude

100 E5 G5 E5 G5 E5 G5 E5

Elec. Gtr. 2

TAB

103 G5 E5 G5 E5 G5 E5

TAB

106 A5 C5 B5 A5 G5 F5 F#5 E5 G5 D5 F#5 E5

TAB

109 G5 E5 F#5 E5 G5 E5 F#5 E5 G5 E5 F#5

TAB

112 E5 G5 E5 F#5 E5 G5 E5 F#5 C5 B5 A5 F#5 E5 C5 B5

TAB

115 A5 F#5 E5 C5 B5 A5 C5 B5 A5 F#5 E5 C5 B5 A5 F#5 E5 C5 B5 A5 F#5

TAB

118 C5 B5 A5 F#5 E5 C5 B5 A5 F#5 E5 C5 B5 A5 F#5 G5

TAB

Slower ♩ = 168 (drums play db. -time feel)

Chorus:

w/Rhy. Fig. 1 (Elec. Gtr 2) 2 times

121 E5

TAB

Hon - es - ty, born in

125

TAB

me Her - e - sy

Outro

(Drums end db. time feel)

E5

[illegible]

MEDICINE MAN

All gtrs. in Drop D tuning (6 = D)

Moderately ♩ = 96

Words and Music by
VINCENT PAUL ABBOTT, DARRELL LANCE ABBOTT,
REX ROBERT BROWN and PHILIP HANSEN ANSELMO

Drums & bass
(fade in)

Intro.

D5

E5

F5

D5

E5

F5

Elec. Gtr. 1 (w/dist.)

D5

Riff A

E5

F5

E5

F5

E5

F5

D5

E5

F5

F#5

G5

Elec. Gtr. 2

N.C.

D5

Elec. Gtr. 1

17

C5 Bb5 A5 E5 F5

TAB

0 2 0 2 0 0 0 2 0 2 0 0

5 0 1 0 2 0

Verse

19 D(b5,β) D5

1. Man y dis - tant miles a - way, — past the shores of ev - er dark,

2. Once proud and fear - less men, — with de - sire in their eyes. —

Rhy. Fig. 1

Elec. Gtr. 3 (clean-tone)

TAB

0 1 0 5 2 0

w/Rhy. Fig. 1 (Elec. Gtr. 3) 3 times

21 D(b5,β) D5

there stays a mag - ic man, — who bears an e - vil mark

Lost strong and fruit - ful lives. — to self - in - dul - gent ties. —

23 D(b5,β) D5

He helps all — con - cerned, — those who come a - gain — re turn. —

Their souls were dipped in ven - om then put in - to — a box. —

25 D(b5,β) D5

In - ject - ing lies while fires burn — the dev - il's heart — with an - gel's words! —

Then placed up - on a crowd - ed — shelf where count - less souls — now rot' —

27 Elec. Gtr. 1

TAB

x x x 2 0 3 2 0

w/Riff A (Elec Gtr 1) 2 times

27

w/Rhy. Fig. 1 (Elec. Gtr. 3) 2 times

31 D(b5,7) D5

Have you won-dered what heav - en's like? He can show you in just one night
Have you won-dered what hell is like? He can take you there

D(b5,7)

D5

33

O - ver-whelm-ing with eu - phor-ic lift, to lure you in to steal your gift
Just one taste and you'll be back, and by the high you'll swear

Elec. Gtr. 1

T
A
B

Pre chorus

35

In - tox - ca - tion. seep-ing down to the bone,

T
A
B

37

and there's no ques - tion to where you have to go!

T
A
B

C5 Bb5 A5 E5 F5 D5 E5 F5

39

Un der stand

Rhy. Fig. 2

PM

TAB

7 5 3 0 2 3 0 0 0 0 0 0 0 2 0 x x x x x x x

41

D5 E5 F5 D5 E5 F5

just take his hand, he's the med-i-cine

PM

PM

TAB

0 0 0 0 0 0 0 2 3 x x x x x x x 0 0 0 0 0 0 0 2 0 x x x x x x x

43

D5 F5 F5 F#5 G5 D5 E5 F5

map Un - der - stand,

PM

PM

TAB

0 0 0 0 0 0 0 2 3 4 5 0 0 0 0 0 0 0 2 0 x x x x x x x

45

D5 E5 F5 D5 E5 F5

just take his hand, he's the med-i-cine

PM

PM

TAB

0 0 0 0 0 0 0 2 0 x x x x x x x 0 0 0 0 0 0 0 2 0 x x x x x x x

$$\sqrt{2} \begin{matrix} & & & & & & & & & \\ D5 & & E5 & F5 & F\sharp5 & G5 & & D5 & & F5 & F\sharp5 & G5 & A\flat5 \end{matrix}$$

Guitar Solo.

Medicine Man	12	5
25955		

53

(A H)

TAB

8 (8) 8 (8) 8 (8) 8 (8) 8 (8) 7 7 6

TAB

6 5 5 5

55

TAB

10 14 13 10 12 13 10 12 (12) 10 10 10 13 12 10 11 10 12 10 12 11 10 9 (9) 10 9

TAB

57

TAB

16 12 13 12 10 11 12 15 18 17 15 18 17 15 15 17 15 10 10 15 15

TAB

8 4 5 5

59

T
A
B

T
A
B

61

G5 F5 D5

*15th

harm
n from bar

T
A
B

T
A
B

*Hit harmonic and gradually depress trem bar to slack

63

8th

T
A
B

T
A
B

Chorus

w/Rhy. Fig. 2 (Elec. Gtr. 1)

71 D5 E5 F5 D5 E5 F5

Un der stand, just take his hand,

73 D5 E5 F5 D5 E5 F5 F#5 G5

he's the med - i - cine man

75 D5 E5 F5 D5 E5 F5

Un - der - stand, just take

77 D5 E5 F5 D5 E5 F5 F#5 G5

his hand he's the med - i - cine man.

Elec. Gtr. 2

Elec. Gtr. 1

TAB

79 F5 F#5 G5 Ab5

Elec. Gtr. 2

PM

w/harmonizer

Elec. Gtr. 4

TAB

Outro

The image shows a musical score for the song "The Rose Tree". It consists of two staves. The top staff is a vocal line in treble clef, key of D major (two sharps), and 4/4 time. It begins with a tempo marking of 80. The melody is written in a simple, folk-like style. The bottom staff is a guitar accompaniment line. It starts with a treble clef and a key signature of two sharps. Below the staff is a tablature line with numbers 1 through 9, indicating fret positions. The guitar part provides a harmonic accompaniment to the vocal line. The song title "The Rose Tree" is written in a decorative font at the bottom of the page.

[illegible]

*Hit harmonic and then slowly depress trem bar to slack

[illegible]

87 *pick slide* *A \flat 5*

TAB

PM

PM

89 *G \flat 10*

TAB

PM

PM

91 *G \flat 10* *C5 F5 D5* *D7 \flat 9*

harm. w/trem bar

TAB

PM

PM

Begin fade

C7(♯9)

D7(♯9)

810

91

91

TAB

PM

PM

TAB

95

A₂S

TAB

PM

PM

TAB

Fade out
G5 F5 D5

97

TAB

PM

PM

PM

TAB

PRIMAL CONCRETE SLEDGE

Words and Music by
VINCENT PAUL ABBOTT, DARRELL LANCE ABBOTT,
REX ROBERT BROWN and PHILIP HANSEN ANSELMO

All gtrs. in Drop D tuning ⑥ = D

Moderately fast ♩ = 132

Intro:

N.C.

Elec. Gtr. 1 (w/dist.)

f w/trem. bar

pick slide

*Begin pick slide at fret 12

N.C.
(DS)

f w/slght PM throughout

D5 G5 Ab5 F5 F#5 Eb5 D5 A5 Ab5 F5 F#5 Eb5

11 D5 G5 A5 F5 F5 Eb5 D5 A5 Ab5 Eb5

T
A
B

13 N.C. (D5)

Whoa!

Rhy. Fig. 1

T
A
B

15

end Rhy. Fig. 1

T
A
B

Verse.

N.C. (D5)

17

1. There's a dou ble stan dard for the way we live ments, it there's
(2.) man of a thou - sand re - tire we - ments, will

T
A
B

18

noth - ing to have, — well, then there's noth - ing to give — I'll
al - ways be the one to tel. you when to quit — I

19

break a sweat and I don't re - grt what you'd
won't take stock in a with - ered man I'm

20

kil. to see brings out the God in me —
reach - ing in - to you, I'll make you un der - stand — }

Chorus

21 D5 G5 Ab5 F5 F#5 Eb5 D5 A5 Ab5 F5 F#5 Eb5 D5 G5 Ab5 F5 F#5 Eb5

Come and be with me. Live my twist - ed dream Pro - de - vot ed pledge

TAB

0 5 6 3 4 1 0 7 0 3 4 1 0 5 6 3 4 1

24 D5 A5 Ab5 G5 F#5 1 P5 E5 Eb5

Jun - gle pri - mal con - crete sledge.

TAB

0 7 6 5 4 3 2 1

w/Rhy. Fig. 1 (Elec Gtr 1)

N C
(D5)

26

Whoa!

28

2 The

D5

con - crete sledge.

P.M. 22.11.11

PM

PM

PM

The musical score consists of two staves. The top staff is in treble clef with a key signature of one sharp (F#). It contains a melody with eighth notes and chords. Above the staff, the following chord symbols are written: Eb5 F5 Eb5 D5, Eb5 F5 Eb5 D5, Eb5 F5 Eb5 D5. Below the staff, there are markings: PM., PM., PM. -----, PM. ---, PM., and PM. The bottom staff is a six-line TAB system. It shows fret numbers (0-6) under each string. Some fret numbers are grouped by brackets, indicating bends or specific techniques.

Elec. Gtr. 2 (w/dist.)

11 10 9 10 8 6 10 8 6 6

10 8 7 10 8 7 6 6 8 7 6 6 7 6 6 7 5 7 5 7 5 5 6 7 5 4 7 5 4 6 4 6 4 6 5

Elec. Gtr. 1

Measure 1: G4 (whole note)

Measure 2: G4 (whole note)

45

Elec Gtr 2 tacet

E5 F5 F#5 A5 A5 F#5 A5 G5 F5 E5

5 (5)

w/Rhy. Fig. 1 (Elec. Gtr. 1)
N.C.
(D5)

Whoa!

49

Example 49 shows a single melodic line on a grand staff. The music begins with a treble clef and a key signature of one sharp (F#). A long slur covers the entire phrase, which starts with a quarter note on G4 and ends with a quarter note on G4. The staff is otherwise empty, indicating a single melodic line.

Chorus

51 D5 G5 A5 F5 F#5 E5 D5 A5 A5 F5 F#5 Eb5 D5 G5 Ab5 F5 F#5 E5

Come and be with me Live my twist - ed dream Pro de - vot - ed pledge

Elec. Gtr. 1

TAB

0 5 6 3 4 1 0 7 6 3 4 1 0 5 6 3 4 1

54 D5 A5 Ab5 G5 F#5 E5 Eb5

Jun - gle pri ma con - crete

TAB

0 7 6 5 4 3 1

56 D5 G5 A5 F5 F#5 E5 D5 A5 Ab5 F5 F#5 E5 D5 G5 Ab5 F5 F#5 E5

Come and be with me Live my twist ed dream Pro de - vot - ed pledge

TAB

0 5 6 3 4 1 0 7 6 3 4 1 0 5 6 3 4 1

59 D5 A5 A5 G5 F#5 F5 E5 G5

Jun ge pri mal con - crete sledge

TAB

0 7 6 5 4 3 2 1

SHATTERED

Words and Music by
VINCENT PAUL ABBOTT, DARRELL LANCE ABBOTT,
REX ROBERT BROWN and PHILIP HANSEN ANSELMO

Fast ♩ = 204

Intro:

Play 4 times

C#5

E5 D5 E5

Elec. Gtr. 1 (w/dist.,

PM

D5 A

E5

PM

Play 4 times

F#5

A5

B5

C5

B5

A5

F#5

PM

Verse

C#5

1 It's storm - ing bro - ken glass,
2 Life crush - ing tur - bu - lence,

this corp - ses left in
wrath can't be de -

PM

16

pleas
need.

Un - gra - cious
Wish - ing you could

bludg - eon - ment
help your friends

that

(PM)

TAB

19

breaks the earth for miles.
stand - ing where they died

E5

(PM)

TAB

22

D(9)/A C#5

Noth ing can stop it, the day has come,
Ech - oes haunt ing, a hot low plan et

hold PM

TAB

25

from be - low it's cat - a - stroph ic
lac er a tions, dis - sect - ed na - tion

E5

(PM)

TAB

D(9)/A

B5

28

hold

TAB

Pre-chorus

G#5

B5

C#5

D5

31

Rhy. Fig. 1

Freez ing.

PM

TAB

C#5

B5

G#5

34

there s no hea ng

{ fam lies are }
{ ev 'ry one s } dy

PM

TAB

Chorus

B5

C#5

D5

C#5

B5

G#5

F#5

37

ing. This world is shat - tered.

end Rhy. Fig. 1 Rhy. Fig. 2

PM

TAB

40

A5 B5 C5 B5 A5 F#5

All shat - tered.

end Rhy. Fig. 2

(PM ,

PM

TAB

44

C5

(P.M.)

whrem bar

TAB

Interlude.

49

B5 A5 F#5 C5

TAB

54

B5 A5 F#5 C5 B5 A5 F#5

TAB

63

N.C.

Elec. Gtr. 2 (w/dist.)

C#5

Guitar Solo:

TAB

Elac. Gtr. 1

PM. PM

TAB

67

TAB

70

B5 C5 C#5

TAB

12 11 9 11 9 14 (14) 12 11 9 12 9 9 12 11 9 12 9 11 9 11 9 11 9 9 (9)

PM

TAB

13 9 9 9 9 9 9 14 14 9 13 13 13 11 9 10 11 9

72 D#5

w/bar

TAB

11 10 13 13 11 12 12 11 13 13 11 12 12 11 14 13 16 13 16 13 14

PM PM

TAB

13 11 11 11 11 11 11 15 15 11 11 11 11 11 11 16 16 15 15 15 13

76

TAB

10 (10) (10) 11 11 10 11 13 11 13 11 13 11 13 11 11 14 13 11 14 13 11 14 13

PM PM

TAB

13 15 15 13 13 11 11 11 11 11 11 11 16 15 11 11 11 11 11 11 16

6th

F#5

F5

E5

C#5

79

79

6th

F#5 F5 E5 C#5

TAB

14 19 11 14 13 14 19 18 16 19 10 10 18 (18) 11 9

82

PM

TAB

16 11 11 11 15 15 13 16 15 14 12 11 9 9 9 9 9 9 12

85

PM

TAB

11 11 9 9 12 9 12 (12) (12) 9 10 12 12 9 11 9 12 14 14

88

PM

TAB

12 9 9 9 9 9 9 14 14 12 12 11 11 12 12 11 11 11 9 9 9 9 9 9 12

91

F#5 F5 E5

w/trem bar

TAB

11 12 11 13 10 10 12 14 14 11 (11) (11)

94

PM

TAB

12 9 9 9 9 9 9 14 14 12 12 12 11 11 10 9 7

*Depress trem. bar hit note,
release bar to normal position
and then depress bar to slack

Interlude

Play 4 times

D#5
Elec. Gtr. 1

F#5 E5 F#5

PM

E5 F#5

G#5 G5

PM

Pre chorus

w/Rhy. Fig. 1 (Elec Gtr 1)

G#5

B5 C#5 D5 C#5 B5 G#5

Freez - ing,

there's

no

hea -

B5 C#5 D5 C#5 B5 G#5

ing,

ev - 'ry-one's dy - ing.

This world is shat -

Chorus

w/Rhy. Fig. 2 (Elec Gtr 1) 4 times

F#5

A5 B5 C5 B5 A5 F#5

tered.

al.

A5 B5 C5 B5 A5 F#5

shat -

tered.

Al

800

120

TAB

TAB

[illegible]

137 *8va*

TAB 17 17 14 14 17 14 14 17 16 14 16 (16) (16) (16)

TAB

132 *8va*

TAB 15 13 14 16 10 14 10 14 10 17 14 16 17 16 17 14 16 17 10 17 10 16 17 10

w/rem. bar

TAB (4)

134 *8va*

TAB 21 17 22

TAB

Verse.

E5

1 Emp ty and sweat - ing.

2.3. See additional lyrics

13

TAB

Elec Gtr 1 cont. simile

head ly - ing in your hands__ shak ing in the cor - ner Done too much al - co - hol,

15

18

got - ta get a - way from it all, 'cause it feels__ my blood is freez - ing.

21

A5 D5 E5

Elec Gtr 1

PH PH

My self in - san - i - ty__ has

TAB

23

A5 D5

tak - en its toll. Fru - tra - tion

PH PH

TAB

25 Ab5 D5 Ab5 D5

has tak - en its con - trol

PH. PH. PH. PH.

T
A
B

27 Ab5 E7

PH. PM. PM.

T
A
B

Chorus.

29 Bb/G A/G A/G

Now I'm far from home, spend - ing time a - lone, it's time to set my de - mons free,
2nd time (you re) 2nd time (your)

w/wah

T
A
B

32 G5 Bb/G A/G

— yeah! Been put through the test, my mind laid to rest
2nd time (your)

T
A
B

To Coda ♠ 1 2.

35 Ab/G G5 G5

I'm on a psy-cho hol i day Huh!

2nd time (you're)

15^{ma} harm. w/trem. bar

2-25

5 5 5 6 5

Guitar Solo.

E5 Elec. Gtr. 2 (w/dist)

38

f

6 6 9 6 9 2 6 8 8 5 (C)

40

grad. bend

12 12 12 15 12 12 12 14 12 12 12 15 15 14

42 G5

15 17 10 15 17 10 15 17 10 15 17 10 15 17 10 15 17 10

43

15 17 10 17 10 17 15 17 15 10 15 17 10 17 15 17 15 10 15 10

34 G^{12}

TAB

45 G^{12}

TAB

40 E5

TAB

48 G^{12}

TAB

49 G^{12}

TAB

50 G5 G^{12}

TAB

51 8^{th}

TAB 15 17 10 17 10 15 10 15 17 16 15 10 15

w/trem. bar

52 8^{th}

TAB 18 10 15 15 15 15 15 15

w/trem. bar

*Bend note and then gradually depress trem. bar in 1/2 step increments

54 A^5 8^{th}

TAB 20 17 20 17 19 20 17 19 20 17 18 19 17

D.S. al Coda

56 B^5

TAB 17 22

3. I m

Coda

58 G^5 B^5/G A/G

TAB 3 2 2

harm. w/trem. bar

Now I m far from home, spend-ing time a-lone.

*Depress trem. bar hit harmonic then gradually release bar to normal position

61 A/G G5 B/G

it's time to set my de-mons free, yeah! Been put through the test,

(w/trem bar, -) *w/Whammy,™ pedal w/trem bar

TAB

* Pitch actually sounds one octave higher than played through use of Dig.tech Whammy™ peda. (an effect pedal that can raise or lower the pitch by up to two octaves).

A/G A/G G5

my mind laid to rest, I'm on a psy-cho hol i day

(w/trem. bar) harin w/bar

TAB

Chorus

(♩ = ♪)

67 Bb5 A5

Now I'm far from home spend ing time a-lone,

Rhy. Fig. 1

PM PM PM PM PM PM PM

TAB

69 Ab5 G5

it's time to set my de-mons free

PM PM PM PM PM

TAB

THE SLEEP

Words and Music by

VINCENT PAUL ABBOTT, DARRELL LANCE ABBOTT,
REX ROBERT BROWN and PHILIP HANSEN ANSELMO

Moderately ♩ = 80

Intro.

N.C

Am

Fmaj7

F7/A

Cymbal swell

Rhy. Fig. 1
Acous. Gtr.

mf hold throughout

Verse

16 C B C F#m

1 Un - der - stand - ing what has hap - pened be - fore us.
2 Un - sure and - scared we are plan - ning our re - prise

T
A
B

18 C B C F#m

We are con - fined — to a — dark ened hid - den tomb.
Re - volves a - round us what we don't know an - y - more.

T
A
B

20 C B C F#m

The con - quer - ing — of our — world as we knew it
The odds a - gainst us, yet we're strong er and pre - val - ing.

T
A
B

22 C B C F#m

Rise a - bove — this pit — of sor - row and pain.
Learn from mis - takes — count - ing

T
A
B

To Next Strain
(To Chorus.)

26 C B C F#m C F#m

We've got to live__ through this trou-ble and de-cay__ souls__ for saie__

TAB

29 E5 F#m G B5 A5

This ques - tion haunts my mind.

PM. --- PM --- PM -

TAB

0 0 0 0 2 2 2 2 5 5 5 5 7 5 3 2

32 F5 F#m G B5 A5

will we sur - vive... this night?

PM. PM. PM.

TAB

2 0 0 0 0 2 2 2 2 5 5 5 5 5 7 5 3 2

Interlude

w/Rhy. Fig. 1 (Acous. Gtr.)

47 Am Fmaj7 F7/A Am Fmaj7 F7/A

Am E7/A Am F#m7 Am Em7 A Am F#m7 A5

mf

Flec. Gtr. 2 w/dist.

Flec. Gtr. 1 & Acous. Gtr.

TAB

5 4 5 0 5 4 5 0 5 4 5 0 5 4 5 0 13 12 10

TAB

2 2 0

Guitar Solo.

Elec. Gtr. 1 *tacca*

Am

Elec. Gtr. 3 (w/dist.)

Am(maj7)

Am7

Am6

51 *f*

w/trem. bar

TAB

12 12 12 12 12 12 (12) 10 12 12 10

Acous. Gtr.

TAB

0 7 5 3 0 3 5 7 0 6 5 3 0 3 5 6 0 5 5 3 0 2 5 5 0 4 5 3 0 2 5 4

Am

Am maj7

Am7

Am6

55

TAB

TAB

57

TAB

TAB

58

TAB

TAB

Acous. Gtr tacet

A5 Am F6 Dm G

59 *15ma*

Harm w/trem. bar

grad bend

Elec. Gtr. 1 & Acous. Gtr. Rhy. Fig. 2 Elec. Gtr. 1

PM PM PM PM

TAB

2 2-25 20 20 20 20 20 20 17 18 20 20 (20) 17 19 19

w/Rhy. Fig. 2 (Elec. Gtr. 1) 3 times

Am F6 Dm G Am F6 Dm G

62 *8^{va}*

grad bend AH- w/wah

TAB

22 (22) 17 (17) 12 (12) 10 10 10 10 (10) x (4) 5 (5) 7 (7) 9 (9) 10

Am F6 Dm G

66

TAB

12 (12) 10 12 10 12 12 (12) 10 12 13 12 17 15 (15) 13 15 13 12 13 15 13 12 12 10 0 10

E5 Bb5 B5

68

Rhy. Fig. 3A
Acous. Gtr.

Rhy. Fig. 3
Elec. Gtr. 1

PM. ----- PM. -----

E5 Bb5 B5
end Rhy. Fig. 3A

70

end Rhy. Fig. 3

PM. ----- PM. -----

A 1st
G¹⁰

F6

Dm

G

Elec. Gtr. 3

72

TAB

Elec. Gtr. 1

PM.

PM

PM

PM

TAB

Am

F6

Dm

G

74

TAB

grad bend

AH -

PM

PM

PM

PM

TAB

Am

F6

Dm

G

76

TAB

(AH)

w/trem bar

PM

PM

PM

PM

TAB

Am F6 Dm 15^{ma} G

78

Harm w/trem bar

PM

TAB

*Strike harmonic, pull up on trem. bar 2 1/2 steps, release bar and shake

D r

81

G

PM

PM -----

TAB

17 20 17 20 17 20 17 20 17 20

0 0 0 0 0 0 2 2

C

w/Rhy. Figs. 3 & 3A (Elec. Cir. 1 & Acous. Ctr.)

E5 N.C. C B C D5 B/D#
 99 Elec. Gtr. 1
 w/trem. bar PM - -
 TAB

Chorus.

91 E5 F#m G B5 A5

This ques tion haunts... my mind,---

PM. --- PM. --- PM. ---

TAB

2 0 0 0 0 2 2 2 2 5 5 5 5 5 7 5
0 0 0 0 0 3 3 3 3 3 3 3 3 3 5

93 E5 F#m G B5 A5

will we sur - vive... this night?..

PM PM PM

TAB

2 0 0 0 0 2 2 2 2 5 5 5 5 5 7 0 2

0 0 0 0 2 2 2 2 3 3 3 3 3 3 5

[illegible]

E5

F#m

G

B5 A5

D5

B/D#

97

will we sur vive?

PM PM PM

TAB

2 0 0 0 0 2 2 2 2 5 5 5 5 5 7 7 5 0

99

E5

F#m

G

B5 A5

Elec. Gtr. 2

8th throughout

This ques tion haunts my mind

TAB

20 19 17 16 15 17

Elec. Gtr. 1

PM PM PM

TAB

2 0 0 0 0 2 2 2 2 5 5 6 5 5 7 7 5 9 2

101

E5

F#m

G

B5 A5

D5

B/D#

wil. we sur vive this night?

TAB

20 19 17 19 18 14

PM PM PM

TAB

2 0 0 0 0 2 2 2 2 5 5 5 5 5 7 7 5 0 0

103 E5 F#m G B5 A5

We're har - bor - ing the meek,

TAB 20 19 17 19 18 19

PM PM PM

TAB 2 0 0 0 0 2 2 2 2 3 3 3 3 3 7 3 2

105 E5 F#m G B5 A5 D5 B/D#

will we sur - vive this

TAB 20 19 17 19 18 17

PM PM PM

TAB 2 0 0 0 0 2 2 2 2 3 3 3 3 3 7 7 0

107

E5

N.C.

night?

Elec. Gtr. 1

w/trem. bar

P.M. throughout

TAB

Outro:

109

C

B

C

F#m

TAB

111

C

B

C

F#m

Owl!

TAB

TABLATURE EXPLANATION

TAB illustrates the six strings of the guitar. Notes and chords are indicated by the placement of fret numbers on each string.

String (1), 12th fret
String (2), 10th fret
String (3), 13th fret
A "C" chord
C chord arpeggiated

BENDING NOTES

Half Step:
Play the note and bend string one half step (one fret).

Whole Step:
Play the note and bend string one whole step (two frets).

**Slight Bend/
Quarter-Tone Bend:**
Play the note and bend string sharp.

Prebend (Ghost Bend):
Bend to the specified note before the string is plucked.

Prebend and Release:
Play the already-bent string, then immediately drop it down to the fretted note.

Unison Bends:
Play both notes and immediately bend the lower note to the same pitch as the higher note.

Bend and Release:
Play the note and bend to the next pitch, then release to the original note. Only the first note is attacked.

Bends Involving More Than One String:
Play the note and bend the string while playing an additional note on another string. Upon release, relieve the pressure from the additional note allowing the original note to sound alone.

Bends Involving Stationary Notes:
Play both notes and immediately bend the lower note up to pitch. Return as indicated.

ARTICULATIONS



Hammer On:

Play the lower note, then "hammer" your finger to the higher note. Only the first note is plucked.



Pull Off:

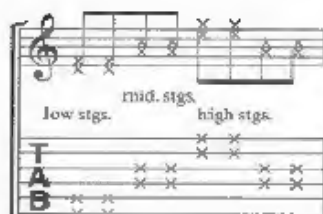
Play the higher note with your first finger already in position on the lower note. Pull your finger off the first note with a strong downward motion that plucks the string—sounding the lower note.



Legato Slide:

Play the first note and, keeping pressure applied on the string, slide up to the second note. The

diagonal line shows that it is a slide and not a hammer-on or a pull-off.



Muted Strings:

A percussive sound is produced by striking the strings while laying the fret hand across them.



Palm Mute:

The notes are muted (muffled) by placing the palm of the pick hand lightly on the strings, just in front of the bridge.

HARMONICS



Natural Harmonic:

A finger of the fret hand lightly touches the string at the note indicated in the TAB and is plucked by the pick producing a bell-like sound called a harmonic.

RHYTHM SLASHES



Strum Marks/ Rhythm Slashes:

Strum with the indicated rhythm pattern. Strum marks can be located above the staff or within the staff.



Single Notes with Rhythm Slashes:

Sometimes single notes are incorporated into a strum pattern. The circled number below is the string and the fret number is above.



Artificial Harmonic:

Fret the note at the first TAB number, lightly touch the string at the fret indicated in parens (usually 12 frets higher than the fretted note), then pluck the string with an available finger or your pick.

TREMOLO BAR



Specified Interval:

The pitch of a note or chord is lowered to the specified interval and then return as indicated. The action of the tremolo bar is graphically represented by the peaks and valleys of the diagram.



Unspecified Interval:

The pitch of a note or chord is lowered, usually very dramatically, until the pitch of the string becomes indeterminate.

PICK DIRECTION



Downstrokes and Upstrokes:

The downstroke is indicated with this symbol (V) and the upstroke is indicated with this (v).

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25955

US \$24.95



alfred.com

ISBN-10: 0-7390-4260-2
ISBN-13: 978-0-7390-4260-1

